

Introduction

The articles in this issue of “*Studia Litteraria Universitatis Jagiellonicae Cracoviensis*” are extended versions of selected papers presented at a seminar entitled “Repetition, Replication and Retelling in 21st Century Fiction”, which took place at the Institute of English Studies at the Jagiellonian University in Kraków on 10th March 2018.

In *Fiction and Repetition: Seven English Novels* (1982) J. Hillis Miller observes that “any novel is a complex tissue of repetitions”. Structural parallels and symmetries, repetition of motifs as well as rewritings and retellings build relations of simultaneous sameness and difference within and between texts. A significant part of contemporary literature draws strongly on the potentialities of repetition in the form of revisiting and recycling tradition, critical engagement with the canon, especially in feminist and postcolonial literature, or the construction of double or multiple plots.

These articles explore a variety of forms and purposes of repetition in contemporary fiction: revisionist rewritings of literary and cultural traditions in Peter Carey’s and Michèle Roberts’s works; duality of plots and an intertwining of past events and their cinematic re-enactment in Kate Morton’s *The House at Riverton*; multiplicity of perspectives reflected in formal repetitions and their visual representation in novels by B.S. Johnson, Dariusz Orszulewski and J.M. Coetzee. Eimear Bride’s *A Girl Is a Half-Formed Thing* seems to echo and rework certain Joycean motifs, and her style relies heavily on a rhetorical variety of phrasal repetitions. Repetition is both the thematic and structural principle in David Mitchell’s *Cloud Atlas*, which reconfigures its constituent (hi)stories in an endless cycle.

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